

Compositions

MODERNES et FAVORITES.



Violon et Piano.

	P.	K.
d'Ambrosio, A. Op. 6. Canzonetta.	—	45
Grodzki, B. Op. 34. Elégie.	—	75

Violoncelle et Piano.

Grodzki, B. Op. 44. Rêverie.	—	60
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Cornet à pistons avec Piano.

Resch, J. Petite polka de concert.	—	60
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Piano à 4 mains.

Bernard, A. Op. 83. Polka burlesque.	—	60
Lacombe, P. Op. 37. Aubade printanière. Arr. par J. Resch. —	75	

Piano à 2 mains.

Bernard, A. Op. 80. Кавалерійская рысь.	—	60
" " 83. Polka burlesque.	—	50
Grodzki, B. Op. 50. Esquisse hongroise.	—	50
" " 51. Valse-Impromptu	—	50
" " 52. Scherzino.	—	75
" " 53. Mazurka de concert.	—	60
" " 54. Marche.	—	75
" " 56. Souvenir d'Arensborg. Polka de Salon.	—	50
" " 57. Valse.	—	60
Hendrikoff, E. Rêverie-Valse	1	—
" Souvenir de Jeunesse. Valse.	1	—
" Flocons de neige. Valse.	1	—
" Bagatelles. Valse.	1	—
" Soirée d'été. Valse.	1	—
Кротковъ, Н. Поэтъ. Лирическій этюдъ въ одномъ дѣйствіи.	1	50
" № 1. Интродукція.	—	50
Zigra, Ch. Op. 34. Ada-Gavotte.	—	60

Danses pour Piano.

Артемьевъ, И. Чуть-Чуть! Вальсъ съ остановкой.	—	40
Бюллеръ, Ф. Волшебное царство. Вальсъ.	—	75
" Ниобея. Вальсъ.	1	—
Einödhofer, J. Fata-Morgana. Walzer.	—	45
Фридманъ, А. Op. 10. Вальсъ изъ балета „Праздникъ лодочниковъ“. Valse du ballet „La fête des canotiers“.	—	75
Glama, N. Блондинка. La Blondine. Pas de Quatre.	—	30
Хераръ, И. Op. 1. Вдали отъ родины. Вальсъ.	1	—
Hille, O. „Engel“ Polka.	—	60
" Neu-Petersburg. Valse.	1	—
" Souvenir de Reval. Valse.	1	—
" Souvenir de Tyrol. Polka-Mazurka.	—	60
" Vive la danse. Polka.	—	50
Horn, Ch. Pensée amicale. Valse.	—	50
Krimoff, M. Zoé-Valse.	—	40
" La Caressante-Valse.	—	60
Ланге, А. Наяды-Вальсъ.	1	—
Marcegon, P. Telephone-Valse.	—	75
Розенбергъ, А. Op. 32. Карлики-Вальсъ.	1	—
Шпигель, И. Op. 35. Туманныя картины. Вальсъ.	—	75
Штейнбергъ, М. Op. 38. Горгона-Мазурка.	—	60
Telakoffsky, V. L'Automne-Valse.	1	—
" Printemps-Valse.	1	—
Traugott, G. Op. 32. A vos places. Quadrille.	—	75
Трауготъ-Домниковскій, Ф. Op. 8. Юбилей-Кадриль.	—	75
Вульфъ, Э. Фортуна-Вальсъ.	—	50

Marches pour Piano.

Бюллеръ, Ф. Привѣтъ Крестовскому саду. Маршъ.	—	50
Крымовъ, М. Аллаверды Кавказскій маршъ.	—	75
Теляковскій, В. Маршъ „Александра“.	—	50
" Маршъ „Ксенія“.	—	50
" Парадъ-Маршъ.	—	40



1900. Exposition univers.
de Paris.



Grand prix
et Médaille d'or.

1896

Propriété de l'éditeur.

P. Jurgenson,

Commissionnaire de la Chapelle de la Cour, de la Société impériale musicale
russe et du Conservatoire de Moscou.

MOSCOU,

Neglinny pr. 14.



LEIPZIG,

Thalstrasse 19.

St.-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.

à Mlle Cathérine Jatchinowsky.

SCHERZINO.

B. GRODZKI, Op. 52.

Allegro vivace.

PIANO.

*pp leggerissimo**sempre staccato*

The musical score is written for piano and consists of four systems. The first system is marked *pp leggerissimo* and *sempre staccato*. The second system includes dynamics *p*, *cresc.*, and *f*. The third system begins with *pp*. The fourth system includes *p*, *cresc.*, and *f*. The notation includes various note values, rests, and articulation marks such as staccato and accents.

Poco meno

cresc *ff* *p*

cresc. *cresc.*

a tempo

rit. *p subito*

cresc. *cresc.*

a tempo

dim. e rit. *grazioso*

First system of a musical score in D major (two sharps). The treble clef contains a melodic line with a crescendo marking and a final measure with a forte (f) dynamic. The bass clef provides harmonic support with chords and single notes.

Second system of the musical score. It begins with the tempo marking "Tempo I." and a forte (f) dynamic. The middle section features a diminuendo (dimin.) marking. The system concludes with a piano (pp) dynamic and a triplet of eighth notes in the treble.

Third system of the musical score. It starts with a mezzo-forte (mf) dynamic. The treble clef features a triplet of eighth notes. The system ends with a piano (pp) dynamic.

Fourth system of the musical score. It begins with a mezzo-forte (mf) dynamic and a crescendo (cresc.) marking. The treble clef has a triplet of eighth notes. The system concludes with a forte (f) dynamic and a dense chordal texture in both staves.

Fifth system of the musical score. It starts with a crescendo (cresc.) marking. The bass clef features a dense, sustained chordal texture. The system ends with a melodic line in the bass clef.

This page contains five systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is two sharps (F# and C#), and the time signature is 2/4. The dynamics and articulations are as follows:

- System 1:** Starts with *ff* (fortissimo) in the bass staff. The right staff has a series of eighth notes with accents. The left staff has a series of chords. The system ends with a *f* (forte) dynamic in the right staff. The instruction *sempre staccato* is written below the first two measures.
- System 2:** The right staff has a series of eighth notes with accents. The left staff has a series of chords. The system ends with a *pp* (pianissimo) dynamic in the right staff.
- System 3:** The right staff has a series of eighth notes with accents. The left staff has a series of chords. The system ends with a *p* (piano) dynamic and a *cresc.* (crescendo) instruction in the right staff.
- System 4:** The right staff has a series of eighth notes with accents. The left staff has a series of chords. The system ends with a *cresc.* (crescendo) instruction in the right staff.
- System 5:** The right staff has a series of eighth notes with accents. The left staff has a series of chords. The system ends with a *mf* (mezzo-forte) dynamic in the right staff.

8 *pp* *cresc.*

mf

8 *f* *sempre* *cresc*

ff *poco* *a poco* *dimin.*

pp *perdendosi*

COMPOSITIONS CLASSIQUES ET MODERNES

POUR LE PIANO

DOIGTÉES, AVEC DES REMARQUES EXPLICATIVES ET ARRANGÉES

à l'usage

des établissements IMPÉRIAUX d'éducation

PAR

A. HENSELT.

N ^o	R. C.	N ^o	R. C.
1. „Соловей“. Air russe, transcrit par F. Liszt . . .	—60	2. Deux romances du Comte M. Wielhorsky.	—70
3. „Скажите ей!“ Romance de la Princesse Kotschoubey. —30		4. Momento capriccioso, de C. M. de Weber. Op. 12. . .	—60
5. Perpetuum mobile, de C. M. de Weber. Op. 24 . . .	—80	6. Valse Styrienne Morceau de salon, de H. Wollenhaupt. —50	
7. Graziella. Morceau de salon, de W. Kuhe.	—40	8. Gondolière Vénitienne, de F. Mendelssohn-Bartholdy . —20	
9. Adagio de la sonate, de C. M. de Weber. Op. 24. . .	—60	10. Allegro de la sonate, de C. M. de Weber. Op. 24. . .	—60
11. Menuet de la sonate, de C. M. de Weber. Op. 24. . .	—60	12. Pourquoi, de R. Schumann.	—20
13. Andante, de D. Schlesinger.	—50	14. La Fontaine. Idylle, de Ch. Lysberg.	—40
15. Au soir. (Des Abends), de R. Schumann.	—40	16. Rondo capriccioso, de F. Mendelssohn-Bartholdy. . .	—60
17. Scherzo en si-mineur, de F. Chopin. Op. 20.	1 —	18. Mazurka en do-majeur, de F. Chopin. Op. 33 N ^o 3. . —15	
19. Mazurka en si-mineur, de F. Chopin. Op. 33 N ^o 4. . —25		20. Polonaise mi-bémol-mineur, de F. Chopin. Op. 26 N ^o 2. —60	
21. La Fileuse, de F. Mendelssohn-Bartholdy.	—30	22. Chants Polonais, de Chopin par Liszt. N ^o 1.	—40
23. Dors, mon enfant, de J. Egghard. Berceuse. Op. 179. —30		24. Chanson de Mignon, de F. Liszt.	—60
25. La Loreley, de F. Liszt.	—40	26. Mélodie, de Junkelmann. Op. 25.	—25
27. La Napolitana, de Ch. Lysberg. Op. 26.	—40	28. A la Polacca, de H. Wollenhaupt. Op. 41 N ^o 8. . . .	—25
29. Réminiscences de Lucia di Lammermoor, par F. Liszt. —75		30. Nocturne, de Döhler. Op. 24.	—40
31. Polonaise, de Chopin. Op. 40.	—50	32. Berceuse, de R. Schumann.	—30
33. Romance de l'opéra Tannhäuser, par F. Liszt. . . .	—30	34. Polonaise, de C. M. de Weber.	1 —
35. Fantaisie-Impromptu, de F. Chopin. Op. 66.	—60	36. Andante de la Sonate en la mineur, de Mozart. . .	—40
37. Valse brillante, de Ch. Lysberg. Op. 53.	—60	38. Chants Polonais, de F. Chopin par Liszt. N ^o 3. . . .	—25
39. Romancesans par., de Mendelssohn-Bartholdy. Op. 67 N ^o 6. —30		40. Chants Polonais, de F. Chopin par Liszt. N ^o 5. . . .	—40
41. Humoresque, de A. Junkelmann. Op. 25 N ^o 3.	—25	42. Romance, de A. Junkelmann. Op. 25 N ^o 2.	—25
43. Fragment du Concerto en mi-mineur, de F. Chopin. —70		44. Rondo brillant, de C. M. de Weber. Op. 62.	1 —
45. Berceuse, de F. Chopin. Op. 57.	—30	46. La Truite. Caprice brillant, de St. Heller. Op. 33. . —40	
47. Sonatine, de Clementi, arrangée pour deux Pianos. . .	—60	48. Valse, de F. Chopin. E-moll.	—30
49. Nocturne Si-bémol-mineur, de F. Chopin. Op. 9 N ^o 1. —30		50. Nocturne Mi-bémol-majeur, de F. Chopin. Op. 9 N ^o 2. —25	
51. Nocturne Fa-mineur, de F. Chopin. Op. 55 N ^o 1. . . .	—30	52. Nocturne Si-majeur, de F. Chopin. Op. 9 N ^o 3. . . .	—35
53. Valse brillante, de Ch. B. Lysberg. Op. 48.	—70	54. Chanson des Fileuses, de H. Wollenhaupt. Op. 67. . .	—60
55. Grande Valse, de Doehler. Op. 47.	—75	56. La Fileuse, de Raff. Op. 157 N ^o 2.	—50
57. Я помню чудное мгновенье романсъ, М. И. Глинки. —50		58. Morgenlied.	—30
59. Chant du printemps	—25	60. Осенняя пѣсня, II. Чайко сказа.	—40
61. Trio de l'opéra Guillaume Tell, de Rossini.	—30	62. Etudes faciles, de Bertini. Op. 100 en 2 cahiers . à —85	
63. Etudes, de Bertini. Op. 29 en 2 cahiers	à —60	64. Etudes, de Bertini. Op. 32. en 2 cahiers	à —60
65. Deux Mazurkas, de Chopin. Op. 59 N ^o 2. 3.	—50	66. Vogel als Prophet, de Schumann.	—30
67. Romance d'Oppol „Забыли вы“	—30	68. То было раннюю весной, II. Чайковского	—50



Propriété de l'éditeur.

Moscou chez P. Jurgenson,

St.-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.